

NO. 8

20p

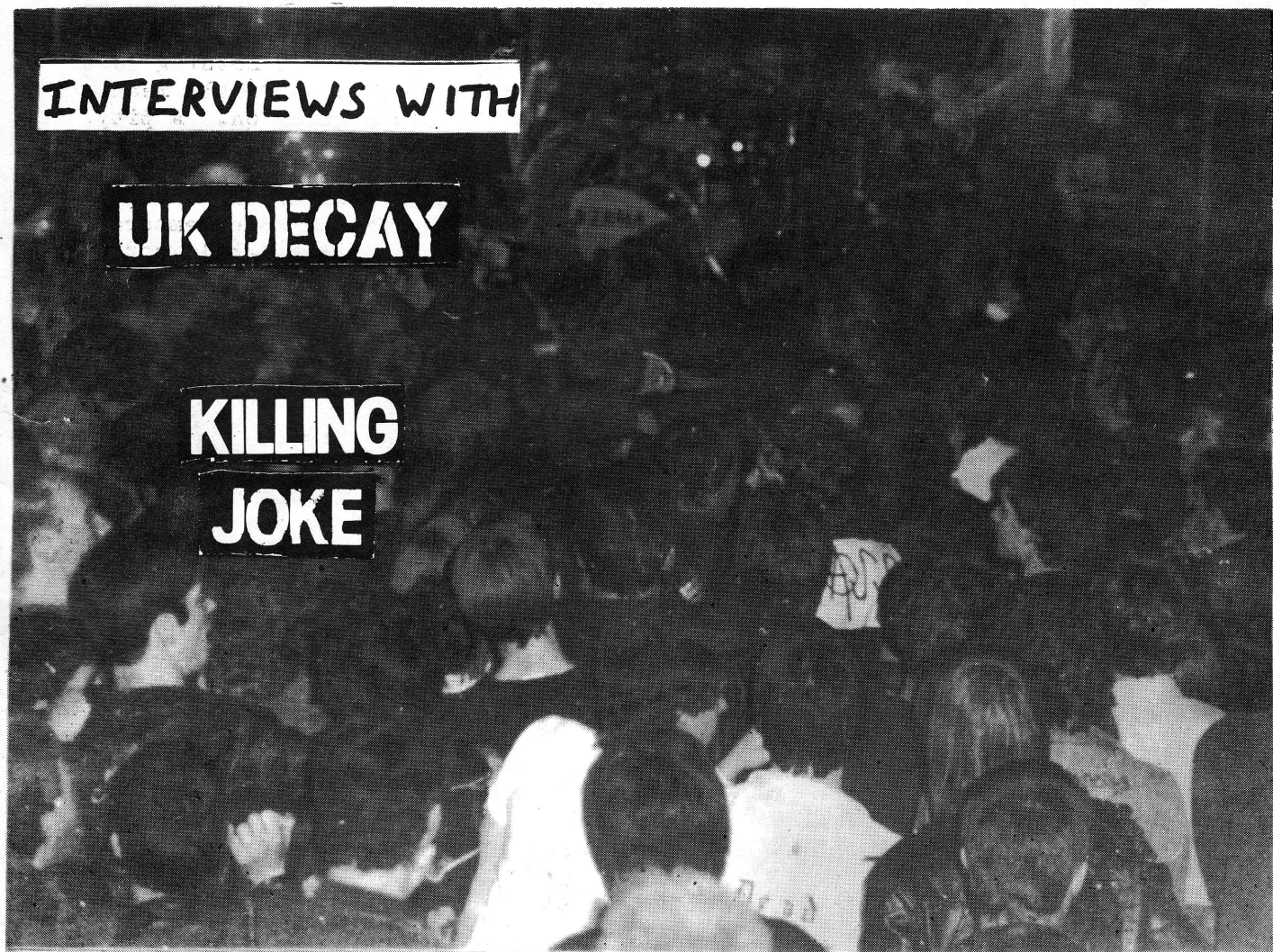
ANTI - CLIMAX

FEBRUARY 1981

INTERVIEWS WITH

UK DECAY

KILLING
JOKE



**the
Damned**

APF

**NEW YORK
SCENE**

ANTI-CLIMAX

No 8

Jan / Feb

1
9
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ANTICLIMAX,
3 CHURCH CRESCENT,
SPROUGHTON,
IPSWICH, IP8 3BJ

Welcome to another belated issue, this time mostly due to me getting on with my private life. So much has happened since the last issue that i've lost track of most of it - there are a lot of gigs that should have been mentioned and probably a few important record releases, but they haven't gone in because they've become outdated and there wasn't enough space.

The fanzine scene continues to expand, and there are some really good fanzines turning up. There's no doubt now that fanzines are fulfilling the real service that has been promised for over 4 years. Many more groups these days seem to prefer to be covered by fanzines which greatly helps our position. A notable exception is Adam & The Ants whose patronizing 'fanzine day' was nothing less than an insult. I can't imagine anything more contrived. He probably meant well, but quite honestly he hasn't got much idea of what's going on. A pity, because I used to have a great admiration for the Ants.

We were going to do an article on Six Minute War, a band from South West London but they have temporarily disbanded due to 'lack of ideas' and some members being pissed off. The band have released two EP's on their own label, and although rough, they showed promise.

At last the 'Sus' law is being repealed and not a moment too soon - by a Tory government as well. Would the Socialists have done it?

News reaches us that Punk is alive and thriving in Finland no less. In fact it's been going since 1977, and there are quite a few good groups around, as well as fanzines that have started to spring up. It's good to see that people in other countries have got the right idea and are not just mindlessly following punk as the in fashion.

Quite a lot has been happening on the local bands front, so we'll start with The Retarded. Budge, guitarist and founder member left the group a few months ago, and they decided to carry on as a four piece. Gigs were fairly frequent, and some new material which was an improvement on the old stuff was introduced. However, troubles within the band (we'll leave it at that) began to appear and they split in January after having played two gigs under their changed name, Dogs of War. Niiij, bassist and Tim, drummer intend to put a new band together, which, Tim leads us to believe, will be influenced by Killing Joke and The Damned.

THE ADICTS second single will now not be released as they have left their record company, Dining Out. Recent gigs have shown more of a return to their roots, and it seems uncertain what they will do next.

WAXWORK DUMMIES from Chelmsford deserve a bit of attention. They have a tribal look and call themselves 'Concrete Indians' which sounds a bit suspect, but they've been at it longer than the Ants, and it's a lot less phoney. They play an excellent set the best of which being The Curse and In The Waxworks. They supported Flux Of Pink Indians at the Action Space in London and played the Manor twice. Talking of the Manor, the place has been closed for gigs because of the big men who caused some trouble at the Wall gig.

THE ANTICX from Haverhill look destined for bigger things. A four piece with the usual format, they play a short but very powerful set, which is not all speed freak stuff, reminiscent at times of bands like Crisis Killing Joke and The Pack. I can't remember the names of any songs, but for the most part they are quite memorable. Rupert, the first bassist who was well known to a lot of people in Ipswich and around East Anglia sadly died after the Dead Kennedys gig at West Runton, and his place has been taken by the Wyndups old bassist, a band from Bury St Edmunds who have now split up.

THE ADICTS have repeatedly asked me to mention their gigs at W. Runton supporting the UK Subs and then The Damned. I must admit that the Damned one was very good and the band got a good reception from the crowd. Talk of an LP has circulated recently.

CRASS are at present recording an LP, and they will be organizing some gigs soon. Flux Of Pink Indians may be having a single out on the Crass label soon.

ANTICLIMAX BACK ISSUES

No 1; UK Subs interview, Crass, Damned, Adicts.
 No 2: SLF interview, Swell Maps, Chelsea, Eater.
 No 3: Crass interview Part 1, Drones, Adicts, Cravats.
 No 4: Crass Pt 2, 999 & Penetration interviews, 23 Skidoo.
 No 5: Damned interview, Carpettes, Day Release, 999, Crass.
 No 6: Pinpoint & Vibrators interviews, Retarded, SLF, The The And.
 No 7: UK Subs & Dr Mix interviews, Johnny Moped, Crisis, Manufactured Romance, Apartment.
 All 20p except No1 18p.
 Send money with large SAE with appropriate postage.
 POSTAL RATES: 1 fanzine - 11½p, 2 fanzines - 15½p, 3 - 19p, 4 - 24p, 5 - 30p, 6 - 36p, 7 - 36p.

FANZINE CORNER

READY TO RUCK - Splodge, X-S Discharge, Little Roosters, Criminal Class. 40p inc p+p 32 Archer Rd Folkestone, Kent.

GRINDING HALT - interviews with Killing Joke, Skids, Dead Kennedys, Passions. 25p + SAE to GH c/o Quicksilver, 131 The Butts Centre, Reading, Betks.

RIISING FREE - interviews with Sham 69, The Jam, Ants, Lurkers, UK Subs 25p + SAE to 36 Wilbury Way, Hitchin, Herts, SG4 OAP

DED YAMPY - Takes the piss out of the local 'beer thugs'. Good if you want something to laugh at. 20p + large SAE to PO Box 4, 12 Welgarth Ave, Coundon, Coventry.

*If you want your 'zine advertised then drop us a line.

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No. 1 - ANTICLIMAX 1p

No. 6 - Damned 2p

ANTI - CLIMAX

ADAM + THE ANTS

U.K. SUBS

No. 2 - ANTICLIMAX (BLACK) 2p

No. 7 - ANTS 1p

No. 8 - SUBS 1p

ANTICLIMAX FANZINE



No. 3 - ANTICLIMAX FANZINE 1p

No. 9 - A/C (SMALL) ½p

No. 10A - CRASS 1p

ANTICLIMAX WHY NOT?



No. 4 - ANTICLIMAX, WHY NOT? 1p

No. 10B - CRASS 1p

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DON'T CLIMAX ANTICLIMAX

No. 12 - 444 - 1p

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No. 13 - The Fall 1p

No. 14 - Killing Joke 1p

No. 15 - UK DECAY 1p

Adverts stickers 2p each

UK DECAY

AC: What was the reason for signing to Fresh? Has Plastic records folded up?

ABBO: The trouble was, when we were on Plastic, we were writing our own material, producing it in the studio and recording it then we were hassling the pressing plants to get the record done and the label places to get the labels printed, hassling the places to get the covers done on time, and coordinating all these ties to bring the record out at the time we said it would. Also trying to organize gigs, our own lives and everything else. It was a very busy life, and we didn't have the time to expand at the rate we wanted to musically and carry on Plastic records and so we were short on time. Although the single was selling well and bringing in a bit of money, no great profits though, there was also the idea of opening a shop in Luton, because it was lacking a social centre. So the money from Plastic records went into this shop and Fresh approached us about doing the single for them. Everything tied in at the right time; they asked us to do a single the same time as considering the shop and at the same time as Black 45 was selling too many for us to keep up with. We had a few companies interested, but Fresh made a firm offer, with full artistic control and all that, a straight 50/50 deal we still had control of the covers, and the hassling was left to them. We could come straight on doing gigs and working out some more material. Also they've got a good distribution service, and quite a progressive policy.

AC: You did that in preference to signing to a major.

ABBO: Yes. Although we didn't have a major offer to us at the time we could have waited and perhaps got one, but we prefer to stay with an independent, because Fresh have got such a good distribution service, there's no point. Fresh weren't the company to go to if we wanted a £10,000 advance, which we didn't want at the time because we weren't established except in Luton and the Home Counties. Fresh would give us one now. It was a chance on both sides and it's paying off now.

AC: Are you going to do anything else with Plastic for other bands?

ABBO: We were going to do another split single, like the one with Pneumania.

AC: How many did that sell?

ABBO: We did 2,000 which sold out and that was it. Although the Luton scene was really thriving, no-one could hold a stable line up and produce two songs worthy of being put on a single. We couldn't wait around; the shop was necessary and another record by a local band wasn't - they could get it together themselves with our guidance, which a few of them are thinking of doing.

AC: Are you making any money from the band at the moment?

ABBO: Well, we've been living off it the last few weeks, on the tour, obviously.

AC: Are you a professional band then?

ABBO: We are now, yeah. Seg still works, but....

SPON: We're treading a very fine line...

ABBO: Yeah, it's about £3 a day we get to eat and drink with, but you get a lot of free drink. You get into gigs free, you save a lot of money, but you're living off very little. It's better than earning three times that in a really boring job.

AC: How is 'Unwind' going?

ABBO: 5,000 have been sold now, and obviously the tour will push that up. Peel has been playing it a lot - almost too much! I suppose it will reach about 10,000 in the end.

AC: What sort of reaction have you had on the tour?

ABBO: Well, very mixed. Scarborough was a damp fart, really bad. A lot of people had this preconception that we were a hard core punk band and they all went down the front to have a good old hard core punk pogo, and when we played some of the slower stuff they were a bit disheartened. The name does conjure up a heavy image.

AC: How do you feel your music is progressing at the moment?

ABBO: Very fast, in the right direction we feel, which is one of the assets of us signing to Fresh - we've had a bit of time to think about the music and do some new stuff.



UK DECAY WITH POSING FANZINE WRITER (LEFT)



AC: Are you going to develop the keyboards more?

SPON: If it stops getting broken.

ABBO: Someone put their foot through it!

SPON: It's very ill, the one we've got at the moment.

MARTYN: We did try a synth for one gig.

ABBO: We really need a bit more money, which we'll get off the single.

SPON: It's nice to see what we can do with what we've got.

ABBO: We don't want to dash into keyboards like so many bands have, and saturate all their music with keyboards because it's the new trendy thing to do. There's still so much we can explore with the basic instruments.

AC: You aren't thinking of bringing in a keyboard player then?

ABBO: No, because I can play it live and Spon can play it in the studio.

AC: Can you get gigs in Luton, what's the situation like?

ABBO: Yeah, we've got a pub going, The Baron Of Beef which is really small but gets a big turnout, so the landlord thought great, Punk Rock, this is it. We've had a lot of out of town bands as well as local ones playing there.

AC: Do you get any aggro there.

ABBO: No, not at all, although Luton is so violent. All the other places in Luton have been closed down because of that, but we've been lucky with the Baron so far.

AC: Is it easier to get gigs now you're with Fresh?

ABBO: Yeah, much easier.

SPON: I don't think it's because we're with Fresh, I think it's because we've got the name about generally, with the Peel session etc.

ABBO: Even Zigzag - that got us continental gigs. You flash that in front of their eyes and you get a gig. They say "Zeegzag you are in zis, yes great, ve haf you"

AC: So you think you would have got where you are without signing to Fresh?

ABBO: We could have released For My Country on our own label and distributed it through Rough Trade and Fresh the same we did with this one, and it probably wouldn't have made much difference, although it would have meant more time on our part.

AC: Are you planning to stay based in Luton?

SPON: Yes, it's a very accessable point, to the North, South, East, West and London.

ABBO: It's about the best place, not for it's assets as Luton by itself, but because of it's accessibility.

AC: Have you got a van for getting to gigs or anything?

ABBO: No, that's our main hassle, we havn't got the capital to splash out on a van, PA or even gear. We spent it on the shop and we a did a few gigs at a loss.

AC: Are you making anything on this tour? (Dead Kennedys)

ABBO: No, not really. We're £6 up at the moment, that's OK it's paid for our food and drink. We have seen the Dead Kennedys about 10 times. Must be a bonus, surely!

AC: What sort of venues have you been playing on the tour?

ABBO: It's been really strange. We played Eric's in Liverpool, which is quite small, and a place in Coventry which was an aircraft hanger. It's been going well, we've played both large and small gigs which were bad. Eric's was really good.

AC: Have you played any of the larger places in London?

ABBO: The Music Machine, which we've done twice.

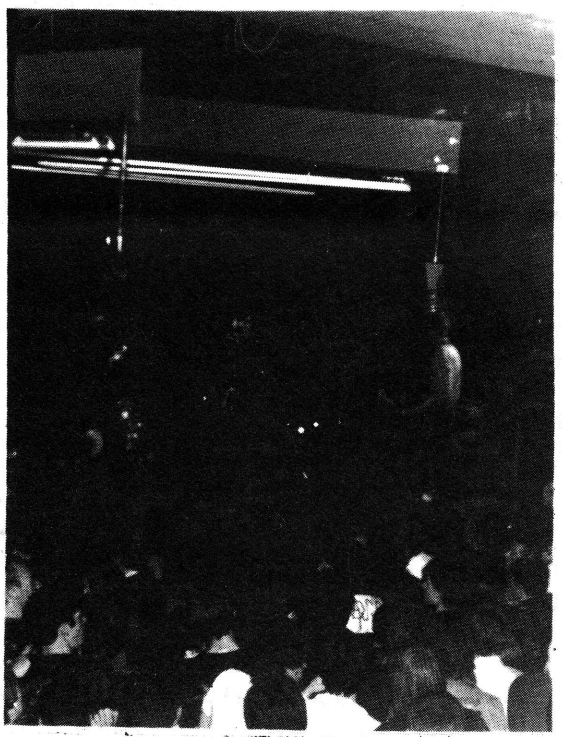
AC: Do you want to play places like the Lyceum, or do you want to avoid them?

ABBO: I wouldn't mind. We have played a lot of the small places like the Bridge House, The Moonlight and The Nashville, which we prefer at the moment, but we need a bigger stage. It's conflicting ideals - a small venue and a big stage.

AC: Do you have any particular aim behind the band or is it just the music?

ABBO: It's more than the music. Around our way, It's like the banner people unite under. We don't push it like the Ants do though. There are a lot of violent groups who hate the punks and the lot that go around with them. The skinheads hate them and the disco boys and the rest of it. It's a multi-racial town and there's so many ethnic groups there's trouble all the time. Even when there's no ethnic groups around, they cut it down to the punks, or the punks with the shaved heads, yellow on one side and blue on the other. It goes right down to ridiculous





levels. Everyone came to our gigs before the shop opened to meet because it was the only place. Nobody went to London in big groups, 10 or 20 at the most, so with the shop it's become a real meeting place, so it more than just the music. SPON: It's a way of life!

ABBO: But not to the extent that we dictate how they live it.

SPON: It's an alternative to working for somebody else.

AC: Are there any other bands in Luton at the moment?

ABBO: Well, there's the Statics, The Cinematics....

SPON: The Nervous Surgeons are about the brightest prospect.

ABBO: The trouble is though, because there are no gigs, they never get the chance to develop and think beyond Luton. Everything's local. If we do headline a tour we'd like to drag a few Luton bands out of town and make them play.

AC: Do you have any policies to put forward as a band, or are you all individual in your ideas.

ABBO: Very individual. I disagree with most of what Spon says. Seg (Martyn) disagrees with most

of what everybody says and Steve is about the least idealistic of the lot of us.

AC: How do you get on with the ideas you put in the songs, who does most of it?

ABBO: Well, I do all the lyrics, so it's more or less my ideas in the songs, but there's a lot more than just the songs we can argue over. Any one of us never gets his own way completely, it's always a collection of views.

AC: Do you ever get anybody violently disagreeing with your lyrics?

ABBO: I haven't so far. Sometimes someone will say 'I don't agree with that', but it'll usually get left in anyway.

AC: Do you aim for a particular lyrical content, is there any message?

ABBO: In some of them, although the name sounds quite political, we don't put very strong politics in our songs, not in a political sense, but more in the way of life, criticisms and observations about everyday life and how we feel it should go. For My Country was a straightforward political statement. It has been taken the right way thankfully, not as a Nazi type thing.

AC: What about future releases?

ABBO: We're recording a single in about 3 weeks with 3 tracks on it, maybe 4 if we're ambitious, and we're recording an LP after Christmas for release in the New Year, on Fresh presumably.

AC: Have you got an actual contract with Fresh?

ABBO: Only for the last single, although they've backed us on this tour so we owe them something off paper. They're quite good like that, they don't get a bloke with glasses and a briefcase chasing you with every move you make. They do t-shirts and things which we don't actually bear the cost of.

AC: About the Ipswich gig, I think there was a misconception about the aggro there. A lot of people think you caused it, so what's your point of view?

ABBO: I think something started in the bar between people from different places, there was a van load from London, and from around our way and apparently a local hardnut got pushed down the stairs, and he got a few friends and came up to me on stage and said you'd better get your roadies out or else they're gonna get murdered, and I wasn't very amused, so I said if you start on them you're starting on us, so wait until afterwards or sod off. So they started halfway through and it turned into an ugly brawl.

SPON: We don't like to see things like that, it's the first time it's happened to us really. It's all down to tribalism.

AC: Most of the people get on alright, it's just a few people who think that because they come from a different town they've got to fight.





THE BLACK ALBUM - THE DAMNED

The Damned, irrepressible as ever, have silenced their many critics by pulling yet another killer out of the bag. Who said they were finished when Music For Pleasure came out?

At a time when many bands have fallen over and been trampled into the ground, The Damned come coasting over the top with that inevitable impression of smug self-satisfaction. A double album is always an adventurous experiment for a band like the Damned, and no more so when one side is given to one track, but then they did always boast that they were the first at everything, and this time, as always I suppose their conceitedness is well founded.

The band have gone from strength to strength since reforming, despite the changing of two bassists, and they're sounding a lot tighter live now. The original Damned attitude remains as defiant as ever - not giving a toss about hipness or credibility and doing exactly what they want.

The album gets off to a lively start with Waiting For The Blackout which features some nifty guitar work and a catchy hookline. Lively Arts continues in the same vein, but Silly Kids Games shows a remarkable contrast with it's crooning vocals courtesy The Captain, soothing harmonies and piano. As the piano finishes, Drinking About My Baby powers out of the speakers, a song about a bloke who is cut up about

his girl leaving him which avoids the imaginable clichés of such a song. Heavy guitar and raucous hand clapping, this is what they want eh! The mood then changes with Twisted Nerve, a dark, brooding song which builds up with an increasing pace, stops and begins again, about a schizophrenic? Recommended for when you're high. Hit Or Miss shakes you out of your relaxation and rounds off side 1 with a rowdy sound. The bass on this album is much more lively and tuneful than on any previous Damned material, Paul Grey is perhaps their best bassist yet.

Dr. Jekyll and Mr. Hyde sums up the mood of the whole album - a dual personality. Beginning with acoustic guitar and soft keyboards, it shows some of Dave's best singing, soothing but sinister. Is this devil worship? Sick Of This and That is the fastest and shortest track on the album - heavy drumming and shouted vocals. History Of The World follows on with it's dominating bouncing keyboards and synth. 13th Floor Vendetta is similar in some respects to Twisted Nerve, creating the same atmosphere, and incorporating some excellent vocals and piano. Slow and relaxing. Therapy begins with an excellent piece of piano work, which gives way to an instrumental introduction before the main part of the song is broken into with a bursting bass line. Fast and heavy with urgent yet controlled vocals. It ends in the traditional Damned fashion cf. So Messed Up and Smash It Up.

And so to Curtain Call on side 3. Curtain Call is an epic. There are no two ways about it. It begins with a quiet single note on the synth, and Dave singing what amounts to a solo. His singing on this is about the best he's achieved yet. Lead guitar is brought in, and the song explodes into action, gradually slowing down and fading to piano and drifting synth. The mood changes from elation to depression, adopting subdued and emotional vocals. The synth transforms to a single penetrating note, and a violin joins in, repeating the basic riff. This fades to someone walking in pouring rain, and then abruptly stops with an explosion from the synth, which then oscillates, the drums and then lead joining in. The vocals begin again, and it builds up to the conventional song format before ending with a bubbling synth solo.

The live side is about as much as you would expect it to be. Best ones are Second Time Around Plan 9 Channel 7 and a changed New Rose.

ANTICLIMAX IS AVAILABLE FROM:

Parrot Records - Ipswich, Colchester, Chelmsford.
Looney Tunes, St Nicholas St Ipswich (Saturdays)
London; Rough Trade, Small Wonder, Compendium
Books Camden High St, Honky Tonk Kentish Town Rd,
Beggars Banquet Richmond, (& possibly Ealing),
Fans, Holloway Rd.

The Beat Goes On - Cambridge
Freewheel, St Benedicts St, Norwich.

Some gigs around E. Anglia (W. Runton, Corn Exchange
Cambridge)

We would be grateful to hear from anyone who knows of any places that would sell the fanzine in South London, and outside London particularly.

ANOTHER

PRETTY FACE

Another Pretty Face are band from Edinburgh. They released their first single 'All The Boys Love Carrie' in 1979 on the New Pleasures label. Late in the year they signed to Virgin and released 'Whatever Happened To The West?' early in 1980. An album was recorded, but Virgin rejected it on the grounds of 'uncommerciality' and the band left Virgin with a great deal of bitterness, vowing never to associate with a major label again. Meanwhile, the band had lost it's rhythm section, the backbone of the band being the guitarists John Caldwell and Mike Scott. After touring with SLF in 1980, another rhythm section was lost.

Another Pretty Face are currently putting together a new rhythm section as the old one left in November, we hope to be gigging again by February. We set up our own label, Chicken Jazz, recently and released 'Heaven Gets Closer Everyday'/'Only Heroes Live Forever'. We are determined to make Chicken Jazz work for us as we wish never to be associated with a major label again. Although we are heavily restricted financially, through Chicken Jazz our material will be represented in the exact manner we wish. This is more important to us than mass exposure. We plan to release our material as frequently as possible. The next release will probably be 'This Could Be Hell' and will hopefully be out in April. John Caldwell.

THIS COULD BE HELL

If a thing of beauty is a joy forever
in London they frame pound notes
Lo! they build a temple to the great god Kash
who does a neat turnover in Winter coats.
hail the saints of Oxford Street
and the crooked apostles of Vernon Yard
who play fun games of rebellion by proxy
and send royalty statements to the heroin ward.

This could be hell
but I'm a good boy and I always was brought up
to believe I'd go to heaven
but I've been there as well and it's nothing like
they taught you at school
this could be hell!

All the scents of rich bitch Arabia
won't sweeten this filthy hand
that's scratched in the gutter, raked in the pit
crawled in the sewer and eaten shit
I played pool with the future in a rolled down,
tumbled down shack
but when I got up to fix a drink
he switched the balls and potted the black.

This could be hell.....

Mike Scott 1980

let it loose

exploitation
is alive in the streets i'd
rather just stay in my room
everything i ever believed in
hangs limp like a burst balloon
christmas is coming
and the man is getting fat
me i'm getting sucked in
thought that i was....
smarter than that !

one side
is dirty red and
one side
is freezing blue
you stand in the middle
because
you've nothing better to do
i give you a choice
even though i know you
rarely stop to even think
start making decisions
or start to sink !

when you've grown up ashamed
with a built in fear
of authority/parents/church/
school/truth/freedom/choice
and your pre planned career
and your neck is stretched
on a very civilised noose
i give you a choice;
let it die....
or let it loose !!!!!

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Easter
songs
& M Scott



TREES AND FLOWERS NO.3 -
Discharge, Retarded plus
local news. 20p + SAE to Ian,
1 Churchfields, Crimbleham,
Kings Lynn, Norfolk.

AFTERMATH NO.5 - Poison Girls
interview, Subhumans, Fall,
Flux Of Pink Indians. 10p to
15 George Gillett Court,
Banner St, London EC1.

KILLING JOKE

JAZ: Listen, what I'm into isn't hip by your standards - my beliefs, but I don't give a shit about that.

GEORDIE: Don't believe a word he says.

GABBY (AC): I didn't know I had any standards.

JAZ: No but...when you get people doing fanzines you always get - this is no offence right - Crass or whatever painted on their backs - I mean those people do fanzines.

GABBY: Yeah, but these people.....

JAZ: Yeah, I know him, I've talked to him, he's alright. But they do don't they, and they have what's cool and what's not cool whether you like it or not, you know, being the punk Sid Vicious etc and all that shit. Well I've got nothing to do with all that. We play music that reflects pressure, I'm because that's what I feel, I'm a very intense person. I'm no punk myself, don't get any illusions about it.

AC: It depends on your definition of punk. If you think a punk is someone who wears a Sid t-shirt etc. That sort of punk is like the music paper mail order person - it's all the same whether you're wearing Judas Priest or Sid Vicious.

OK so tell us what you as a group are trying to achieve, if anything.

JAZ: Not a lot. Good times on stage..



YOUTH: It's not something you think about like that - you just do it.

JAZ: Individually we try to achieve different things.

AC: So there's no great idea behind the band you're working as individuals.

YOUTH: That forms the band - the four individual ideas.

AC: When you first started did you find it difficult to get accepted by the people who went to your gigs?

JAZ: We found it difficult yes. People either like you or they don't and we play for the people who like us.

AC: Yeah, obviously, but if you didn't get more people liking you than you wouldn't be able to carry on.

JAZ: More people is selling records - the more records you sell, the more people you get at a gig.

AC: Do you prefer doing gigs as a live band, or making records?

JAZ: The gigs we do, which might be one in a month or four in a month, those gigs are events. If you gig every week it's not an event any more, it becomes a routine and you're back to square 1. So we just have a few gigs and put all our energy into them.

YOUTH: Even so, out of all the gigs we've done, only a few have turned how we wanted them to.

JAZ: Yeah, I mean you're confronted with a load of wankers half the time, which doesn't make us feel happy so we don't play well. It's the records that make the money.

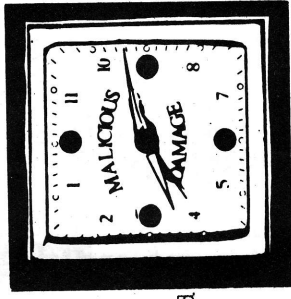
AC: How did you start to be self sufficient as a group, where did the money come from?

JAZ: By being nasty and screwing as much money out of every bastard we could find.

AC: What about Island?

JAZ: They served their purpose YOUTH: We never signed to

Island, all we did was sold them the 3 tracks on the 10" We didn't even sell them the rights. They don't own the songs, just the recordings. We sold them to make people aware that we existed.



KILLING JOKE

Island put ads in the paper and all that.
JAZ: That was fuck all. They did what we wanted - got the name out.

AC: Did they think that ultimately you would sign to them?

YOUTH: They tried to put a few dirty deeds in the contract.....

JAZ: But we got it checked over. They're all bastards, you've just got to rip them off. It gave us enough money to bring out the next single.

YOUTH: The money we get we don't spend on ourselves, it goes into the band.

JAZ: We're here now (mixing the album), and that's in a period of about 8 months. In another 8 months we're really going to start doing things.

AC: Do you prefer having your own label as an ideal?

YOUTH: It's not an ideal, it's just a logical assumption, you've got complete control. It doesn't matter if you're a band that haven't got any ideas and like people to do it for you. You've got to do it yourself if you want it to work.

JAZ: It is an ideal in one way. We do it so we can control all our artwork, money and everything, so we set up our own company. It's funny if you think about it. Money talks and the only way to do it is use it. Use the environment, 'cos they use you.

YOUTH: The only way is to survive. If you don't you're a mug. You've got to rip people off before they rip you off.

AC: Yeah, but who do you want to rip off.

JAZ: You don't want to rip off your tribe do you. There's a distinction - Marks & Spencers, Woolworths, you know, the norm, establishment if you like. You don't rip off a mate. (laughs) depends what they're like then again. Basic morals.

The Killing Joke is more than just a band. We're going to get twice as far as we have done in a short amount of time. And yes, we want to go on Top Of The Pops, the lot. Imagine that cunt grinning and saying this is so and so by Killing Joke. I mean we couldn't be pop stars if we wanted to.

It's religion. That's something I really want to stir up. I know what I'm talking about there. The church is a fucking joke. I'm into what's beyond that. The occult if you like.

AC: What exactly do you mean when you say you want to get a tribal feel to your music?

JAZ: We live in a tribe. We've got an alternative reaction to the whole thing. Listen, I know Steve Jones, Paul Cook and Rotten. I know what they're like. It's shite. I go for personalities. The way they play their lives is just as important as the way they play their instruments.

AC: But people like that are just living it out as superstars.

JAZ: Cook is alright. He's got time for you. It's Siouxsie, Severin and Jobson who go to all the hip little parties around London.

AC: So you're opposed to the whole aura of the 'rock scene'.

JAZ: Of course i'm fucking opposed to it. Don't you think it's funny that people like us can be in a studio like this. They hate it, the idea that a grotty little turd like me could get anywhere near what they're doing. I hate the music business. I like the scene you guys are into - small bands.

we went through a lot of shit getting where we are now. We approach things from a different angle, it might seem a bit unreal to you. We're playing with something completely different.

AC: Don't you think you're in danger of becoming a hip band?

JAZ: Well that would just be funny.

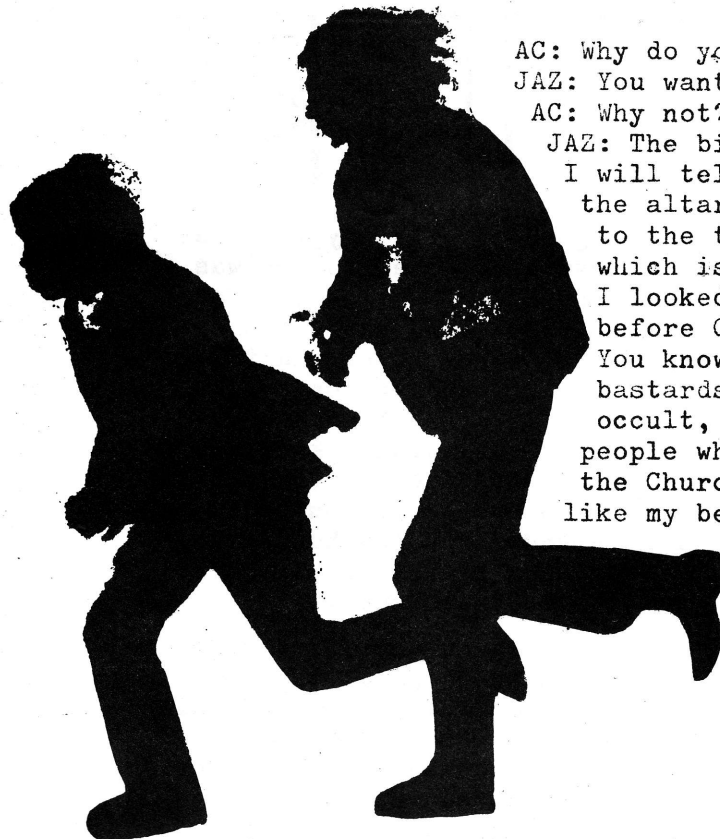
AC: I think it's expected. It's already happening to a certain extent. Killing Joke are 'new in thing man'.

JAZ: We don't play for those cunts. We've got quite a faithful tribe of idiot who follow us about to all our gigs. We want to make the most of what we've got.

AC: But I think that already you're becoming one of the new in punk rock bands.

JAZ: Well that's just ignorance isn't it, because we don't play 'punk rock' we just reflect what's happening and endeavour to be honest with ourselves. You can either be a shitty little band doing the circuits week in week out for the rest of your life, or you can go through the mangle. The choice is yours.





AC: Why do you think we're alive then?

JAZ: You want to go that deep?

AC: Why not? instead of asking what your next single is.

JAZ: The big reason. Why should I tell you that, all I will tell you, when I was with the Church, I saw the altar frontels and related the colours they had to the time of year, and it related to the Zodiac, which is split up into Fire, Air Earth and Water. I looked further into it, and the facts come from before Christianity. That's what I'm interested in. You know the Freemasons right, they're all rich bastards, high society. They use a form of the occult, the sun, moon and symbols, but they're the people who originally planned the whole layout of the Church. What is behind it is Paganism, which is like my belief. That is the killing joke, to know that established religion has all been clouded, the truth's not there.

AC: What exactly do you mean by the occult?

JAZ: The science of religion, the natural powers.

AC: What about Gemini's not getting on with Scorpios, and that kind of thing?

JAZ: That's a load of bollocks, you can get on with any fucker. The proof of that is in the band. All the Zodiac is is measuring where nature was when you were born. The sun and the moon influence the pattern. The moon influences the water, and as we're 90% water therefore it influences us and all the other planets therefore must influence us. I'm on about the absolute science, that's what I believe in, and I don't give a shit whether it's hip or not. I'm sticking by my roots, that's Killing Joke, that's one of the aspects we're about.

AC: So you're going a lot deeper than just being a rock band making music.

JAZ: Yeah, you've got to have your roots.

AC: What about the other members of the band, what are their views on it?

JAZ: That is the whole reason for the band. We're very different people. Youth is a very earthy character, he likes getting pissed and shagging women. I mean, we all do. The Church says you mustn't.

GABBY: Don't you think you're being restrained by the fact that you are a rock band?

JAZ: We're doing what comes naturally to us. We are using our environment. The planet uranus, and pluto - uranium and plutonium which make atomic bombs. It's all related - look and find the facts.

AC: But they're just related names.

JAZ: But the facts of science are behind it. Look into it yourself. That is why there's going to be a lot of mass change in the next 3 years. It's going to affect you, so you've got to know why it's going to happen. Forget the Sex Pistols and what they said. We're about something completely different, which has been bugging me for a long time.

The Killing Joke is a state of mind of being aware of what is going on about you.

JAZ: When you're recording you've got to capture the atmosphere, as long as it makes you react to it. I don't mind being in the studio, but I do like giggling.

AC: How did you get your name?

JAZ: You can apply the killing joke to everything. Imagine a soldier in the trenches in WW 1. He's just been told to run over and gain another say, 15ft of land and he knows he's going to die, and he suddenly thinks that there's some cunt back in Westminster controlling his life, and he feels a bit of a mug. That feeling is the killing joke. You can relate that to yourselves, because that's what's happening to you. In 3 or 4 years something is going to happen, the Earth will react. You pump the Earth full of shit and in the end it's going to throw up, whether it's an atom bomb or an earthquake. You've got to go down to your roots, you've got to know why it's happening. You can't take any religion seriously these days. Your instincts tell you it's lies. It's all changing, you know what happens every 2,000 years, the last 2,000 have been the age of Pisces, now we're moving into Aquarius. I know, because I worked with the Church believe it or not. That's my personal interest. I'm not interested in religion, I'm interested in fact.

GABBY: It seems a good idea for why we exist.

JAZ: Exactly. Most people, they'll know how a motor car engine works, but they don't know why their heart is ticking. What do you want to call it, God? There's more to it than that. I call it the life force. I don't see life represented in the body.

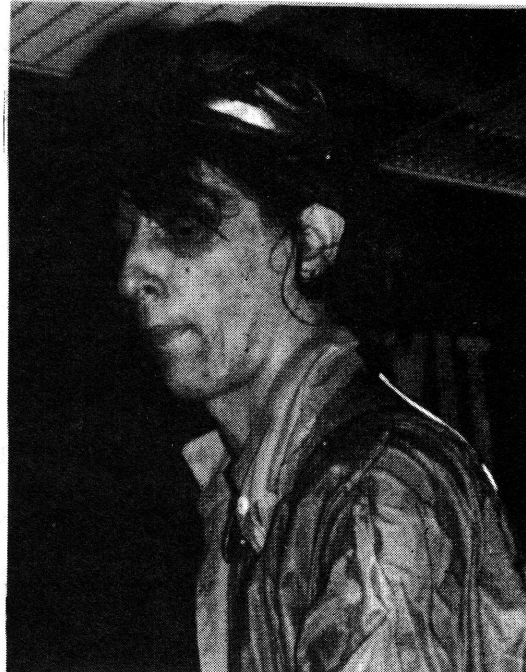
NEW YORK

It's been very sunny here and a sense of fun and good spirits, typified at The Undertones concert on July 15th, is present everywhere. The concert was given in the faded ballroom of the Diplomat Hotel. The Undertones played for 2 hours straight despite the hot and crowded conditions. The band were at their best - not one sound problem, and they kept up the high energy level, making their records sound tame in comparison. They started off with old songs like 'True Confessions' and newer ones like 'Chocolate Girls'. Urged by Feargal to dance and get moving boys would start dancing with girls they didn't know and if you bumped into someone they would grab your hand and start dancing too. It got so frenzied at one point that people ended up dancing on stage and you couldn't see the band. One girl, foolishly dressed in tight spandex and leather, fainted. In a way we were all like that by the end of the evening - almost fainting from the heat and the excitement of one of the best concerts of the summer.

There is quite a lot of diversity among the acts booked in the more established clubs. Sometimes, however, quantity is not equal to originality or excitement. The press has tried to kill punk by praising the commercially safe New Wave bands and reggae. Much to do is made of new wave bands like The Speedies or The Dickies (who really are one of the better bands) who are described in terms such as 'great new wave band, avoiding the cliches of Punk with clever lyrics, tight melodies, and a sense of humour'. You'd think the press were talking about Marx brothers musical. Clubs like Hurrahs and Tramps still book lesser known bands but most of the time is given over to well known names. At Hurrahs bands like The Damned, along with new releases from bands that are not as well known here like Protex, were steady fare along with the popular Student Teachers and Nervus Rex. Now more bands like the latter two and a moronic group called Blotto, who have a single 'I want to be a lifeguard', dominate the scene. Blotto is so much a comic book group of characters that they should go over well with the mindless hordes who follow what ever the radio and press says is the 'next witty thing'. Tramps offers much to New Yorkers who like Mod and have an interest in reggae, blue beat and ska. Every week there they have Mod Monday where Two Tone records by the Terrorists, Madness, Specials and old Buster King records are played while New York bands like the Nails play some of the better reggae/rock being offered. At clubs like Heat, Mudd club and Danceteria dj's try their best to push reggae over by mixing it into some of the oddest sets to be heard. A typical set would include Old Motown, Blondie, Wailers, Brixton Girls, B-52's, Gang Of Four, PIL. Such a set has wide gaps in the styles and energy levels in the music. Those who seek to find bands that play good dance music and music that will not only reflect anger, frustration, and boredom in the lyrics but in the raging guitars seek elsewhere.

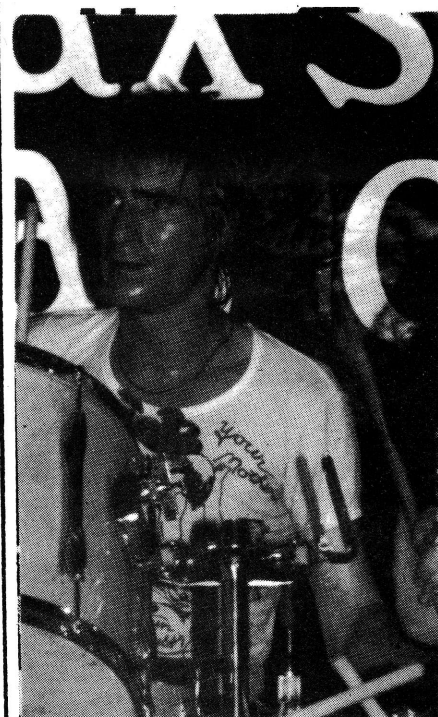
At the moment this means going from club to club seeking out the good bands that do not adhere to the 'new wave-reggae' formula. The B-Girls are getting very popular and with their vocals and the beat which comes through the music it's no wonder. Their songs sometimes have a reggae beat but the style varies so each song stays in your mind long after the song is over. Cheap Perfume is all girl group who play their instruments so well that they just can't be compared to any other female group in terms of guitar work. Singing songs about love and hate, they compress these feelings into short but powerful songs. The Raybeats are another big favourite. They play instrumental music, with guitars and sax that remind you of mid-sixties type songs. Out of riot torn Miami come ex New Yorkers The Eat whose single 'Communist Radio/Catholic Love' is getting repeated playings on many turntables (except for FM - but what do they know?).

JOHNNY THUNDERS



A single like Communist Radio for all its short time, 1.30 minutes, cuts through all the New Wave witticism so powerfully that it leaves no doubt that Punk is alive and thriving.

At the moment the best Punk clubs are a memory. Club X was a favourite hangout where bands like the Tearjerkers appeared and made the audience ready to riot. The Pop Front was another place where equal time was given to Punk and New Wave bands. The Pop Front was so uncontrived and the crowd so well mixed that there was never any us/them feeling which permeates some of the more established clubs. Right now Club 57 at St. Mark's Place is sometimes the best place to just hangout and watch what's going on. On some evenings the mix of records is great - old records by the Syndicate of Sound, early Ramones, Sandy Shaw, Mary Small and new releases by the Jam, Fleshtones and the Tiller Boys, who are much talked about. Since Club 57 is a small basement in a shabby brownstone you feel as though you've crashed someone's party on a good night. A continual favourite is Johnny Thunders who has teamed up with a new band called Gang Wars.* Jerry Nolan is also doing very well with The Rockats. They are appearing at a new club called Exiles which promises to be a good place to go to this summer.



JERRY NOLAN

Radio rots here, many stations play the heavy metal music you left behind. College stations like WSOU-FM play all the latest Punk bands and never use playlists. The results are terrific - you find yourself listening carefully because you never know what's next. And no reggae! WHBI-FM also has it's brilliant moments, but Scratchy (The Clash dj) has got to go - too much reggae. If the dj likes it fine, but why do we have to be glutted with another music so easy to make into a formula to copy just as disco is on the wane?

So we watch the new groups both from England and New York and follow them to whatever club they are appearing at. Many of us, though, are waiting for a new place to open. A place that will have that special feel about it, and where you can see the bands on stage this week and in the audience the next.

Emily Ann Torregrossa. Thanks to; Bobby and Kon for sharing their help and comments about the groups.

*** GANG WARS HAVE NOW SPLIT**

SINGLES

PINPOINT: WAKING UP TO MORNING

The addition of a keyboard player makes this totally different to Richmond, and I think they've made the mistake of drowning the sound with keyboards. However it is a good song with plenty of punch to it, and Pinpoint deserve a bit more recognition. Floods and Trickle on the other side is unfortunately below par.

REDBEAT: 12" EP (Very long)

Two of the tracks are very dub reggae influenced without sounding blatantly like reggae. Machines in Motion has slight traces of early Killing Joke (Turn To Red) as in fact all the EP does. Very rhythmic drumbeats, with large use of symbols. Takes a few listens but a worthwhile release nevertheless.

SKI PATROL: AGENT ORANGE

The lyric is about 245T, the chemical that leaked out at Seveso. It starts off with a sinister sounding bass line which takes the song in a build up to a screaming climax at the end. It totally captures your attention, creating a wierd atmospheric emotion. Not to be listened to if you're a potential suicide. I love it. B side Driving is fairly good but not at all similar.

CRASS: RIVAL TRIBAL REVEL REBEL (Flexi disc with Toxic Graffiti Fanzine)

Crass get even more musical, with 'I ain't Thick It's Just a Trick' being about the closest thing they've done to this. Amazingly funny lyrics which take the piss out of the tough man syndrome, with such gems as 'I used to go down the cafe for tea but I put my boot through the door so now it ain't open for the likes of me' There is a serious message, though which badly needs to be taken notice of.

LETTERS TO THE EDITOR

SORRY THAT I HAD TO TAKE CHUNKS
OUT OF THESE LETTERS, BUT THERE
JUST WASN'T ENOUGH ROOM.

Dear Anticlimax,

You speak of Punk and it's ideals in your issue NO.7. I like punk music but am I a punk? How do I qualify? Because you say people like punk music but it doesn't make them punks. What does? I suppose you mean it's an attitude.

In the early 70's there were underground papers similar to fanzines that wrote about music politics, drugs and anarchy. They were radical for their time and when I read them I felt that what they said would come true. Listen to Grateful Dead, Beefheart and Floyd and this would change society. There were a couple of good political and lots of ranting ones about police harassment but I think a lot of drugs were taken when a ticles were written. I never had any drugs but still felt safe listening to Peel, reading these papers and thinking things would change.

Can you succeed where hippies failed, learn from their mistakes.

Chas of UK Subs says punk has wasted away into watered down cults. Surely as more people became aware of it they individually used it for their own ends, as it meant an escape. The more people came into it the more diverse it became. The Insurmountable Midget, Ilford, Essex.

Dear Anticlimax,

You seem to have a big thing about The Clash - sellout and all that. Then on the other hand there's a drooling sychophantic review of SLF, who are much more hypocritical than The Clash ever were. The Clash were one of the 1st Punk bands so they had no one to look at for advice. SLF went to such lengths on Inflammable Material to show their independence. Then what happens? sign to Chrysalis. They were the betrayed but became the betrayers.

I've gone right off Crass recently - they're just a reference point now really Crass are so popular, but they're not even getting through to half their fans.

George, Norwich.

I think you're exaggerating about SLF. Have they gone back on anything they said? If you read the interview we did with Ali in July 1979 they were saying then they would have to sign to a major because Rough Trade couldn't cope. Whether they'll fade away musically remains to be seen. I would think the next single will answer that one. SLF are less hypocritical than The Clash and have always been far better musically.

Dear Phil and Nig,

Thanks for the back issues, I now have a complete collection of A.C. and it's interesting to see how your mag has improved. I like the general no nonsense attitude but find it a little minimising and conservative of the punk thing, I quote your letter to me about my fanzine Trees and Flowers 'Another moan is that you seem to like anything that comes under the title Punk Rock - Sham, Upstarts Plasmatics and Cockney Rejects who are a bunch of thick thugs' I think it's wrong to be choosy about groups these days because with many of the old bands Lurkers Penetration etc breaking up, the more punk music I like the better because I'm truly fed up with life and the system. Right from the start I raved about anything that came under punk and still do. I don't buy everything but I like most groups.

Secondly it's foolish to say the Rejects are thick thugs when surely it's their followers(?) who like causing all the trouble. There's NO EXCUSE FOR THIS VIOLENCE defend you have to but when it gets into music it's the end.

Now to the great Clash debate, I can safely say that I think Mick Jones behaves like an arsehole at times, running off to America with Ellen Folley in his arms and wearing white suits and spurs. I can tell you that Joe Strummer ain't a poofy rock star, I met him outside the Rainbow and he made point of staying behind talking to the kids.

Another thing is the commercialism of Punk. I feel sick when I see the ads in Sounds and those moronic pictures they draw of punks snarling and looking tough. I've spent a few bob down the King's Road but I'm aware of the snags so I'm modest.

Toxin, Trees and Flowers, Kings Lynn.

Personally I am choosy about the groups I like. Before I get into a band I have to like the music & ideals. I won't buy records by bands who are obviously around just to make money & are on an ego trip; Plasmatics, Clash, Sham, Rejects, Banshees etc. As far as I'm concerned The Clash debate has finished, they make crap music and are a bunch of wankers, I argued out all this a year ago.

As time goes on I become more and more disillusioned with the situation. Crass, who really threatened something become another name on peoples backs next to The Clash etc through no fault of their own. I'm glad there are still a few bands around and coming up such as Six Minute War and Flux Of Pink Indians. What does Punk mean now? It's become an embarrassment thanks to all the little prats around.